



Cleveland Art



The museum collection hits the road—from the other side of University Circle to the other side of the world

Dear Members,

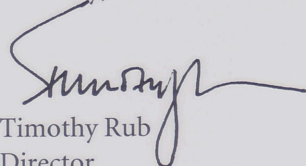
A comprehensive collection like the Cleveland Museum of Art's is a virtually inexhaustible resource. Its value lies not simply in its scope and quality, but also in how it can be presented and the many relationships that can be drawn between individual works of art. This is always an illuminating experience, especially when it is done with a fresh set of eyes. Therefore we are deeply grateful to Dr. Lowery Sims, president of the Studio Museum in Harlem, who is serving as guest curator for an exhibition of our collection that opens in June in the galleries of the Museum of Contemporary Art Cleveland. Few can claim Lowery's knowledge of modern and contemporary art or match her ability to shape exhibitions with a distinctive and engaging point of view.

The Persistence of Geometry explores the complex relationship between the mathematics of points, lines, surfaces, and solids (as this subject is defined by Webster) and the visual arts. Drawn from virtually all areas of our collection, the exhibition confirms what we know intuitively: that the structure and meaning of a work of art is often derived through basic geometries and proportional relationships. It also examines how the understanding and application of these ideas have evolved over time.

So, I hope that you will make a special effort to see *The Persistence of Geometry* and that you'll keep in mind that this is but one of several exhibitions we are presenting this year in the galleries of the Museum of Contemporary Art while our own facility is temporarily closed during its renovation and expansion. This is a wonderful partnership, for it has enabled us to continue to share our collection and sustain our relationship with the community in ways that otherwise would not be possible.

Meanwhile, halfway around the globe, our collection is making another special appearance. *Monet and After: Impressionist and Modern Masterworks from the Cleveland Museum of Art* opens on May 26 at the Beijing World Art Museum in China, inaugurating a tour of famed CMA collections to museums around the world and across the United States and Canada. An article in the July/August issue of this magazine will recount how the museum staff worked with international colleagues to put together these wonderful traveling exhibitions. Bon voyage!

Sincerely,



Timothy Rub
Director

● Off-site Programs Continue

CMA @ events and programs around town continue while the museum building is closed for renovation. See listings in this issue and our website at www.clevelandart.org.

● Exhibitions at MOCA and Oberlin

Groups of works from the CMA collection are on loan for exhibitions at the Museum of Contemporary Art and Oberlin College.

● Parade the Circle Sat/10 June,

11:00–4:00 on Wade Oval. Parade workshops begin April 28 at Ford and Juniper tent. See listings for details.

● VIVA! and Gala Around Town

While Gartner Auditorium undergoes renovation, museum performances take place in venues around the city. Visit www.clevelandart.org/perform for details on all venues, directions, and parking.

● Shaker Square Store Hours

Mon–Fri 11:00–8:00, Sat and Sun 11:00–6:00. See listings for a schedule of studio classes.

● Library Remains Open

The library is open to members Tuesdays to Fridays from 10:00 to 5:00 even while the north entrance is closed. Visitors must enter through the service entrance at the west side of the building. Call 216-707-2530 to schedule an appointment for a visit. Also see library.clevelandart.org.

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Geometric Means

Lowery Sims, curator of a new MOCA exhibition of works from the CMA collection, offers a new angle



**THE PERSISTENCE OF
GEOMETRY: FORM, CONTENT,
AND CULTURE IN THE
COLLECTION OF THE
CLEVELAND MUSEUM OF ART**
Museum of Contemporary
Art Cleveland
June 9–August 20

Large public art museums are a relatively recent phenomenon, evolving in Europe from private and royal collections and later in Europe and North America as civic institutions designed to gather and display works of art for the edification of the citizenry. The idea of an encyclopedic art museum is to cover comprehensively all regions of the globe and all periods of history. This form of museum became the prevailing model for large urban centers in the United States—the Cleveland Museum of Art, the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, the Art Institute of Chicago, and so on. Such museums tend to be organized similarly, according to conventions of art history that follow trends of influence over time within particular geographic areas and subcultures.

While such an institution can be a wonderful illustrated textbook for teaching and learning these threads of art history, they also present an opportunity—unprecedented before the era of encyclopedic museums—for a broad public to be able to see the entire scope of the world’s art from a new perspective. Lowery Stokes Sims, director and then president of the Studio Museum in Harlem since 2000 and curator of 20th-century art before that at the Metropolitan (where she worked for more than 20 years), has always been attuned to this potential. “Coming through the

Nataraja, Shiva as the King of Dance,
c. 1100. South India, Chola period.
Bronze, h. 111.8 cm. Purchase from
the J. H. Wade Fund 1930.331

Richard Long (British, 1945). *Cornwall
Circle*, 1991. Slate, diam. 540.4 cm.
Seventy-fifth anniversary gift of the
Cleveland Society for Contemporary
Art on the occasion of its Thirtieth
Anniversary 1991.111

Met in the 1970s, '80s, and '90s, my special interest was in multiculturalism and diversity,” Sims says. “Those issues were particularly relevant to the contemporary collections, because artists so often looked to other cultures as a way of breaking free from the established norms.” Working on that basis, she developed a series of influential exhibitions.

When the Cleveland Museum of Art and the Museum of Contemporary Art in Cleveland (MOCA) set out to engage a guest curator for a joint project that would draw on the Cleveland collection for an exhibition at MOCA, Sims's name was at the top of their list. The attraction was mutual. “In a lot of encyclopedic museums, with numerous curatorial departments, you get this kind of silo thinking,” she says, where practitioners of art historical specialties interact primarily among others in that same specialty, and vertically with their superiors and subordinates—but rarely with colleagues in other specialties. “The opportunity to just roam at will with no respect to boundaries, to have carte blanche to go through an entire museum and do whatever I wanted, was something I just couldn't pass up.” *The Persistence of Geometry: Form, Content, and Culture in the Collection of the Cleveland Museum of Art*, opening June 9, is the resulting project.

Jacob Lawrence (American, 1917–2000). *Creative Therapy*, 1949. Casein over graphite, 55.9 x 76.2 cm. Delia E. Holden Fund 1994.2



“Since a large part of the Cleveland collection is online and one could create one's own personal exhibition,” Sims recalls, “I started exploring ideas before I even came to Cleveland. I'm concerned with seeing art in ways that aren't bound by the standard hierarchies, but I didn't want to do the usual 1990s identity-based analysis.” The exhibition offered an opportunity to break free not only from standard art historical hierarchies, but also from the standard critiques of those hierarchies. As she roamed from European paintings to Egyptian pots to Asian ceramics to African masks and ancient American textiles, her eyes took her in a different direction. “You see squares and triangles and circles and geometric relationships showing up in art everywhere you look,” she says, “so I began to focus on geometry, something you can trace from prehistoric to contemporary. The title grew organically from that: *The Persistence of Geometry*.”

PERSONAL COLLECTIONS

Make your own personal collection to share with friends or students: visit www.clevelandart.org and click on “Our Collections” from the left-hand menu. Then Login/Register to start building collections. Your collections can include your own comments in addition to the image and the museum's label information.

Ilse Bing (American, 1899–1998).
Paris Windows with Flags, Bastille Day, 1933. Gelatin silver print, 22.2 x 28.1 cm. The A. W. Ellenberger Sr. Endowment Fund 1990.87



Armed with the idea, Sims delved back into the scholarship, finding intellectual resonance in Amédée Ozenfant’s idiosyncratic 1931 publication, *Foundations of Modern Art*, and the 1947 exhibition *40,000 Years of Modern Art: A Comparison of Primitive and Modern*, organized by Sir Herbert Read, W. G. Archer, and Robert Melville at the Institute of Contemporary Arts in London. “I remembered Ozenfant from my graduate studies,” she says. “He and some other artists were formulating this purist idea, and they looked to the past and to other cultures to provide a kind of pedigree for what they were doing. It evolved into an equitable way of looking at art. The London exhibition in the late 1940s followed that same vein of looking to other times and cultures for validation for the contemporary.”

These were enough to set Sims on the path of fully developing a new exhibition “that would follow certain visual forms throughout this entire encyclopedic collection. It was an opportunity to do a cross-cultural project that would break down hierarchies: European painting is the highest fine art (with American sneaking in a little bit) and everything else seen in relation to that—fine arts presiding over decorative arts, and so on.

“My initial intent was that I’d be dealing with abstractions as they showed up in contemporary art and other traditions, but I also started getting into ideas of the golden mean and other kinds of hidden geometry that underlie a lot of realist art. Pretty soon I was looking at everything from gourd pots to Jackson Pollock.”

Even a veteran curator with decades of experience at the most elite levels can still find herself in the role of student. “The experience has demonstrated to me how geometry is so very much more than what I studied in high school,” Sims says. “Yes, it’s about angles and finding the areas and volumes of things and all that, but it’s also about shape and pattern and energy—things that are central to understanding art. Photography, for example, can capture images of energy waves that we can’t even see. That’s just amazing. Let’s just say it’s been one of those revelatory months. Ever since Fritjof Capra published *The Tao of Physics* we’ve known that there’s much more to mathematics, but until I got immersed in this project I hadn’t really been aware of the

Louis Lozowick (American, 1892–1973).
New York, 1923. Lithograph, 40.3 x 28.9 cm. John L. Severance Fund 1997.141



extent to which geometric forms carry spiritual and cultural meaning. There are universal shapes, but also specific cultural attributes associated with particular shapes in different traditions.”

An encyclopedic museum like the Met or Cleveland is far more diverse in its holdings than its audience could ever be, because such museums not only cover the whole world geographically, but also span millennia of history. That’s a lot of unfamiliar material for the typical visitor. To Sims, geometry might provide a new angle of entry for a wide range of museum visitors. “One way you try to reach out to more diverse audiences is by focusing on themes that you think will engage them,” she says. “The way we’ve tended to do that is to look for social and cultural connections between viewers and artists. But you’re always looking for something more universal. Everybody understands geometry. We all know what squares, circles, and triangles are.

“Connecting with people is one of the biggest challenges museums have,” she continues. “In the 1980s, we started to deal with diversity and identity and so forth,” but those approaches addressed only part of the challenge. “What we really need to do is focus on visual literacy, so people can learn to decode things for themselves and have that satisfaction, rather than just having us spoon it to them. Geometry is the basis of visual literacy. When you go at it this way, people can begin to see how artists frame things in ways that reveal the underlying order. There can be unexpected meanings. For example, there’s an Ilse Bing photograph in the exhibition that shows rows of windows and flags, but the way it is composed is all about the repeated geometric forms of rectangles and triangles. Someone could look at that and say ‘What is that?’ Then ‘Oh!’ when they understand it. An artist, through an unexpected framing, can help you understand your visual environment in new ways.”

Essentially, the concept is to frame the experience of the exhibition in purely visual terms, rather than presuming each visitor must feel some kind of cultural affinity in order to connect with a work of art. “This idea was part of my training in exhibition installation,” says Sims. “Labels and texts are not what moves you through a gallery. That is done through establishing rhythms and making visual associations between objects—it all works through visual connections, and those connections often cross boundaries of genre or culture. The unexpected encounter with a design or visual pattern is as valuable as the straightforward absorption of information from a label next to a painting. I think this opens up possibilities for connecting across cultures because there’s no prerequisite that the viewer must have something culturally or socially in common with the artist. It doesn’t need that to be relevant. Instead, the connection is made through the response to shape and pattern and form.

“In the exhibition we will show together an ancient Egyptian and a Chinese Neolithic pot that have exactly the same abstract design,” she marvels. “It’s mind-boggling. How did this happen? Was there some wandering ancient potter? Or is it some kind of universal human response?

“We’ll give a lot of attention to geometric abstraction in 20th-century art—Marsden Hartley and Frank Stella, for example. But

SWIRLS IN EGYPT, 3000 BC:

Squat Jar with Lug Handles, c. 4000–3000 BC. Egypt, Predynastic period, Naqada IIb period. Marl clay, diam. 23.5 cm. Gift of the John Huntington Art and Polytechnic Trust 1920.1987



SWIRLS IN CHINA, 3000 BC:

Jar, c. 3000–2500 BC. China, Gansu province, Neolithic period. Earthenware with slip-painted decoration, diam. 26 cm. Charles W. Harkness Endowment Fund 1930.332





Jackson Pollock (American, 1912–1956). *Number 5*, 1950. Oil on canvas, 138 x 102.1 cm. Leonard C. Hanna Jr. Fund 1980.180

even within that movement there are differing approaches.” In the early 20th century, artists turned to abstraction as a way of transcending social and political strife, whereas “in the 1960s and ’70s, it was an empirical, intellectual sense that drove geometric expressions, with a lot of attention to texture and paint and the physical attributes of the work. Then compare these to the feathered panel from Peru (which is too delicate to be moved for the exhibition). There is no connection culturally and yet the visual similarity is striking.

“In other examples, it may be that there are visual parallels between the work of a contemporary artist and that of a traditional culture that may indicate a deliberate response on the part of the contemporary artist or just a visual coincidence. We’ll show an antelope mask of the Bamana people in Mali alongside a fruit bowl by Italian Ettore Sottsass to show the striking zigzag pattern that appears in both.”

Sometimes a group of works will be more of a simple meditation on the ways in which cer-

tain universal geometric expressions show up in different artists’ hands. “The circular form of *Shiva as King of the Dance* will be juxtaposed with Richard Long’s *Cornwall Circle* and a Sonja Delaunay painting of circular forms. Or we’ll look at how Jacob Lawrence’s *Creative Therapy* exhibits a similar transformation of three-dimensional space into geometric pattern as is seen in Louis Lozowick’s print *New York*. There’s also the notion of geometry being about growth and repetition, and for that we have Ellen Gallagher’s *Bouffant Pride* and Ray Metzker’s photographic collage, *Composites: Philadelphia (Apertures)*.

“And finally I’d like to use the Jackson Pollock to talk about a scientific analysis by Richard Taylor, who scanned Pollock images and demonstrated that the splatter patterns exhibit a consistent pattern of fractal geometry, probably resulting from the artist’s full-body method of distributing the paint.” This thoroughly contemporary melding of science and art reveals a unique human signature in each work of art, something between a DNA laboratory test and an astute aesthete’s recognition of the hand of the artist.

The Persistence of Geometry suggests an approach to art that is at once contemporary in its freedom from convention and as old as time in its simple perceptual basis: that works of art may first be understood not in terms of their culture of origin or their rank in (or opposition to) the traditional hierarchies of art history, but primarily according to the characteristics of their visual composition. Approaching the experience of art as a matter of visual literacy proves to be a great equalizer, a means of translating works from wildly divergent cultures and times into a single language: the language of geometry. With that higher visual literacy, Sims believes, comes a clearer perception of form, content, and culture. ■■■

MEMBERS RECEPTION

Saturday, June 10, 7:30–9:30
Director Timothy Rub, curator of photography Tom Hinson, and guest curator Lowery Stokes Sims, president of the Studio Museum in Harlem.

Reception and exhibition. Refreshments, music, and shopping.

Reserve your tickets at the Shaker Square Ticket Center or online at www.clevelandart.org/tickets. No fee for in-person orders at Shaker Square. \$35 CMA and MOCA members, \$45 others. Reservations after June 6 add \$10.



Guest curator Lowery Sims

Moving Stills

Two photographers provide a look at the temporary demounting, relocation, and storage of the museum's treasures



ABOVE: Linda Butler (American, b. 1947). *Detail of a French Marble Sculpture*, 2005. Chromogenic process color print, printed 2006, 28 x 35.6 cm. The Jane B. Tripp Charitable Lead Annuity Trust and gift of the artist 2006.89

TOP: Linda Butler. *Detail of a Medieval Griffin*, 2005. Chromogenic process color print, printed 2006, 35.6 x 28 cm. The Jane B. Tripp Charitable Lead Annuity Trust and gift of the artist 2006.80

In *Transitions*, local fine art photographers Linda Butler and Philip Brutz record their response to the relocation of nearly two-thirds of the museum collection. Twenty-six color prints by Butler and 12 color stereoscopic transparencies by Brutz provide rare behind-the-scenes glimpses of the enormous, complex operation required to safely store the precious holdings during the expansion project. Displayed at MOCA Cleveland, *Transitions* complements the exhibition *The Persistence of Geometry*.

When the museum's trustees voted on March 7, 2005, to proceed with the long-planned renovation by New York architect Rafael Viñoly, designed to transform the existing physical plant into one of the most advanced in the world, the museum faced the looming reality of moving some 40,000 of the 58,000 objects in its permanent and education collections. Only a week later, the staff began the herculean task of demounting objects from their locations in the galleries and moving them, along with works from existing art storage areas, to temporary locations during construction. This highly organized project, executed with surgical precision, lasted until the end of August.

Soon after the trustees' decision, Butler and Brutz commenced their private photographic farewells, spending countless hours

during the spring and summer recording this symphony of removing and resettling. Butler, an independent artist in Cleveland, used tripod-secured 2¼- and 4 x 5-inch format cameras to record the journeys of some of the museum's icons—an Egyptian sarcophagus, a Greek bronze, a knight in armor, a Noguchi sculpture—tracking them from their original settings to their final storage locations, often with brief stops that afforded additional evocative assemblies. In the exhibition, the trek of a given object is often witnessed through multiple images grouped together. Butler recalls: "I saw strange juxtapositions emerge in art storage. Objects

Philip Brutz (American, b. 1962). *Tapestries and Renaissance Fireplace*, 2005. Stereoscopic chromogenic transparency, 50 x 50 mm each frame. The Jane B. Tripp Charitable Lead Annuity Trust 2006.104a



Philip Brutz. *Deinstallation of Renaissance Fireplace*, 2005. Stereoscopic chromogenic transparency, 50 x 50 mm each frame. The Jane B. Tripp Charitable Lead Annuity Trust 2006.105a



from assorted eras and diverse continents were placed near each other." Her compositions became meditative, poetic still-lives, each with its own distinctive illumination.

Brutz is an insider, an art handler and mount maker at the museum, who approached the dismantling of the collection from a different perspective, that of someone actually participating daily. Early each morning he would record the previous day's work with a stereoscopic camera, an antique technology chosen to provide a disarmingly real and three-dimensional presentation. "I use stereo photography because I want to give the viewer the feeling that they are actually there with me, seeing what I see," Brutz writes. "I do not manipulate the images in any way, do not add theatrical lighting or change the scene." With quiet precision he surveyed a broad swath of subjects (including parts of the 1916 building hidden to the general public), fully installed as well as partially dismantled galleries, and works of art arranged in their new storage residences.

Each artist tells a personal story about the migration of favorite objects through images richly invested with visual information. The photographs offer multiple interpretations, ranging from documentary to melancholic remembrances, providing a unique chronicle of the museum's history. 🏠☰

Viktor's Ark

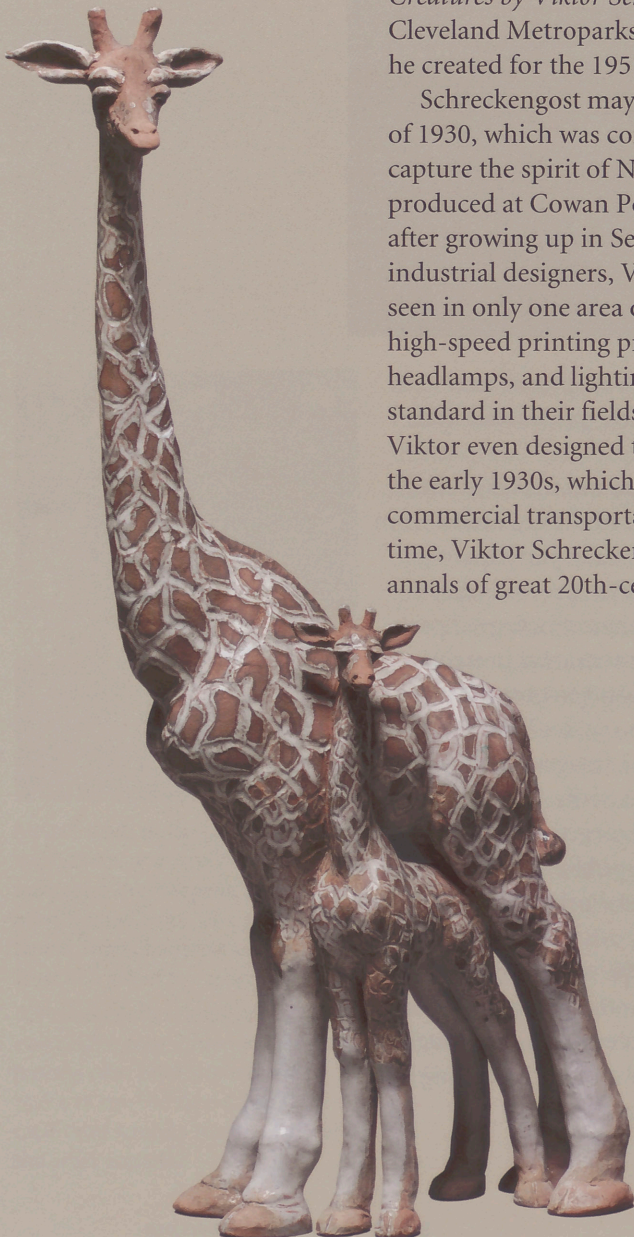
A delegation of ceramic animals at the Cleveland Metroparks Zoo celebrates a designer's 100th birthday

Not everyone has his 100th birthday celebrated by 100 museums around the country, but that's just what is underway for Viktor Schreckengost. His designs for hundreds of everyday objects from tableware to lawn chairs have made Schreckengost a national treasure and a household name in Cleveland, where he still lives and works today. Along with Walter Dorwin Teague, Eva Zeisel, Russel Wright, and a host of other industrial designers, Viktor helped shape much of what became "good design" in the 20th century. CMA @ The Zoo brings some of Viktor's whimsical animal sculptures in clay from the museum's large collection of his work to an exhibition titled *Animals in Art: Clay Creatures by Viktor Schreckengost*, running until August 13 at the Cleveland Metroparks Zoo and also featuring architectural tiles he created for the 1951 aviary.

Schreckengost may be best known for creating the *Jazz Bowl* of 1930, which was commissioned by Eleanor Roosevelt to capture the spirit of New York City nightlife. The *Jazz Bowl* was produced at Cowan Pottery in Cleveland, where Viktor worked after growing up in Sebring, Ohio, a pottery town. Like all great industrial designers, Viktor Schreckengost's designs were not seen in only one area of American life. His talents extended to high-speed printing presses, fans, lawn chairs, mowers, headlamps, and lighting systems—all designs that became standard in their fields but largely anonymous to the consumer. Viktor even designed the first cab-over-engine delivery truck in the early 1930s, which still remains the most common form of commercial transportation on the road. A legend in his own time, Viktor Schreckengost can rightly claim his place in the annals of great 20th-century design. 🏠



Bird tile from the Cleveland Metroparks Zoo



Viktor Schreckengost (American, b. 1906). *The Creatures God Forgot*, 1938. Ceramic, h. 56.7 cm. The Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken 1938.137

Mr. Bickford's Asian Adventures

An early journey led to a lifetime interest that helped build
Cleveland's great collection of Indian and Southeast Asian art

*Sita in the Garden of Lanka, c. 1725, depicts the wife of Rama as a captive in the demon Ravana's castle. The page was an invaluable addition to the museum's collection, having come from, as Stan Czuma explains, a well-known set of Pahari illustrations of the *Ramayana* narrative. The *Ramayana* tells the story of Sita's abduction by the multi-armed and -headed demon and her rescue by her husband and the monkey-god, Hanuman, and his army (India, Pahari Hills, Guler school; ink and color on paper, 55.5 x 79 cm; Gift of George P. Bickford 1966.143).*



It all began with his mother's mandate that he attend Harvard University. George P. Bickford dutifully took the university entrance exam and was admitted in the fall of 1918. "We packed my suitcase and I departed for Cambridge to enter a college that I had never seen, but which turned out to be a fortunate choice," he wrote in his unpublished autobiography. Fortunate indeed! Bickford's association with Harvard University ultimately led to his lifelong interest in Indian and Southeast Asian art, an interest that encouraged the appreciation of that region's art and culture and greatly enhanced the Asian collection of the Cleveland Museum of Art.

At Harvard, Bickford focused most of his energy on his studies—history, government, economics—spending his summers and any free time waiting tables, tutoring the sons of affluent families, and participating as a member of the Harvard Glee Club and the St. Paul Society. Through his association with this latter Episcopal-affiliated group, he met the head of Boone University, an Episcopal mission college in Wuchang, China. This chance meeting facilitated the new cum laude Harvard graduate's travel abroad to teach English for a year to middle school students. Claiming that he learned more Chinese than the students learned English, Bickford called the trip "one of the greatest experiences of my life." He and his roommate and fellow teacher, Benjamin Garvey, traveled across China during their holidays from school, winding their way from Changsha to Nanjing to Shanghai. Once, when on a lengthy excursion to Hong Kong, Bickford and his colleague were forced to walk a

portion of the route. They trudged along the stone roads of China for eight days because a 200-mile section of the railroad to Canton (also known as Guangzhou) had not been completed.

Bickford returned to the United States to attend Harvard Law School, graduating in 1926 and accepting a position with the Cleveland law firm Arter & Hadden. He quickly immersed himself in the city's social scene, becoming one of the eligible bachelors invited to debutante parties. Through such connections, he met his wife of 52 years, Clara Gehring, a native Clevelander. He and Clara settled in Cleveland Heights, adopted a daughter, Louise, and became involved in numerous local institutions and organizations. Clara, a pianist, established her long relationship with the Cleveland Institute of Music and formed the Two Piano Club, a group of women who met every week to play music for two pianos. Bickford excelled as a lawyer in his firm and busied himself with various appointments: trustee of Children's Services; president of the newly formed young Republicans group, the Ripon Club; member of Cleveland's Moral Claims Commission; instructor of a course in taxation at the law school of then Western Reserve University. All the while, the lure of Southeast Asia remained a constant.

World War II compelled Bickford to join the judge advocate general's department of the U.S. Army. Seeing this as an opportunity to return overseas, he clamored to be sent to China. He was stationed in Washington, D.C., Detroit, and St. Paul before being offered a post in New Delhi, India. "Since China was then almost entirely in the hands of the Japanese, this was as close to China as I could get. . . . I accepted and reported with my bags at Camp Patrick Henry."

Bickford's duties in claims and civil affairs required much travel across India, immersing the army colonel in the region's art and culture. Moreover, two individuals in particular helped solidify Bickford's relationship with the country: Stuart Piggott and Millicent Shepphard. Piggott, captain in the British army, was a professor of anthropology as a civilian. He fueled Bickford's fascination by exposing him to the treasures in local Indian museums and antique shops. Shepphard, a social worker who offered American army officers her home for social gatherings, introduced Bickford to Annand Saran, a teacher of classical dance and an ardent member of the Indian National Congress, the political party fighting for India's independence from Great Britain. Saran, in turn, introduced Bickford to Jawaharlal Nehru, president of the Congress and future prime minister and minister of foreign affairs of an independent India. There began Bickford's close connection with Indian political affairs, an association that afforded him personal relationships with Indian ambassadors to the United States and a lifetime appointment as honorary consul of India in Cleveland in 1962.

Excited and enlivened by Indian art, culture, and politics, Bickford returned to Cleveland in 1946 disappointed to find CMA's Indian collection inadequate. In 1956 he was elected to the museum's board of trustees and began accompanying the

This representation of Devi, the Hindu Mother-Goddess, appeared in *Indian Art from the George P. Bickford Collection* and adorned the cover of the exhibition catalogue. Stan Czuma, until recently curator of Indian art, believes this sculpture, made in Nepal and dating from AD 600s–700s, to be one of the most important gifts given to the museum by Bickford. Czuma points to the grace, simplicity, and unusually sensitive modeling of the image (gilded copper, h. 15.5 cm; Gift of George P. Bickford 1983.153).





The figure seated on the low stool in *Lady and Her Confidante*, c. 1800, represents 18th-century Kishangarh ideals of beauty: high breasts, thin neck, sharp chin, curly hair, and slanted, dark eyes. The artist's treatment of perspective reflects a Western influence, prompting some scholars to argue that the painting was made in the mid to late 19th century. *Lady and Her Confidante* appeared in the museum's 1975 exhibition of Bickford's collection and illustrates the collector's penchant for Rajasthani paintings. If indeed a late picture, the work demonstrates the influence of the early style of the 1700s on the latter half of the 1800s (India, Rajasthan, Kishangarh school; ink and color on paper, 18.1 x 14 cm; Gift of George P. Bickford 1985.187).

new curator in the Asian art department, Sherman E. Lee (later director), on trips to visit New York dealers in Indian art. They often found themselves touring “junk shops” along Third Avenue and uncovering hidden treasures.

Bickford began to expand his personal collection as well, returning to Southeast Asia again and again, whenever the opportunity presented itself. When traveling to Egypt as a trustee of the American University in Cairo, or when visiting Moscow as the museum's representative at the International Congress of Orientalists, or when venturing with Clara on trips around the world, Bickford always stopped to peruse the bazaars and antique shops in Bangkok or meet with dealers in New Delhi and Bombay. Recently retired curator of Indian and Southeast Asian art Stanislaw Czuma, Bickford's close friend from 1969 until the collector's death in 1991, explains

that Bickford knew virtually every dealer in India. “George was an acute collector,” Czuma recalls. “He couldn't resist [purchasing an object] if something attracted him.”

In 1975 Czuma organized an exhibition highlighting the very best of Bickford's purchases. *Indian Art from the George P. Bickford Collection* debuted in Cleveland in January 1975 and traveled over the next two years to several other venues, including the Fogg Art Museum at Harvard University. The exhibition offered both sculpture and painting, featuring such works as a gilded copper *Devi* from Nepal and a page titled *Lady and Her Confidante* from the Kishangarh school.

The exhibition advanced Bickford's determination to popularize and further the appreciation of Southeast Asian art. He had already begun to fulfill this ambition by donating objects from his collection to university art galleries and to museums across the country, expanding the Southeast Asian holdings of institutions like the University Gallery at the University of Florida, the Phoenix Art Museum—his *Shiva Nataraja* is featured on the museum's website—and our own CMA. Bickford also endowed a chair in Indian and South Asian art at Harvard University: “Harvard had professors of Japanese and Chinese art, but none in Indian art, so I decided to endow such a chair.” Appointed to the position was Pramod Chandra, professor of Indian art at the University of Chicago. In 1990 the collector made a significant contribution to fund visiting lecturers at the Cleveland Institute of Art. And just months before his death at the age of 89, continuing to manifest his admiration for the region's art and culture, Bickford endowed a curatorship in Indian and Southeast Asian art at CMA, an appointment held by Stan Czuma until his retirement in 2005. 🏠

Installation photograph of *Indian Art from the George P. Bickford Collection*, on view at the Cleveland Museum of Art from January 14 to February 16, 1975



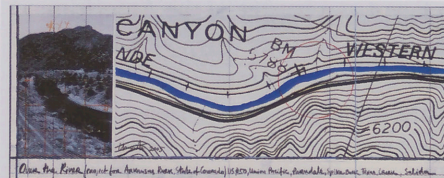
George Bickford quotes from *Autobiography of George P. Bickford*, unpublished manuscript in the CMA archives files, pages 7, 24, and 46.

Hide and Seek

The artists Christo and Jeanne-Claude discuss the evolution of a fascinating collaborative career

RIGHT: © Christo, *Over the River, Project for Arkansas River, Colorado*. Collage in two parts, 2000. Pencil, fabric, charcoal, wax crayon, pastel, enamel paint, and topographic map, 30.5 x 77.5 cm and 66.7 x 77.5 cm

FAR RIGHT: © Christo, *Over The River, Project for Arkansas River, Colorado*. Collage in two parts, 2005. Pencil, fabric, charcoal, wax crayon, pastel, enamel paint, photograph by Wolfgang Volz, and topographic map, 30.5 x 77.5 cm and 66.7 x 77.5 cm



CHRISTO AND JEANNE-CLAUDE

Tuesday, May 23, 7:00
Severance Hall

Presented as part of the speakers series of the Womens Council of the Cleveland Museum of Art. This talk is sponsored by Jo-Ann Stores Inc.

On May 23, the artists Christo and Jeanne-Claude will visit Cleveland to present a lecture and discussion at Severance Hall. The talk is part of an unusual creative process that has evolved over five decades of innovative work, starting with Christo's wrapped objects of the late 1950s right up through last year's *The Gates* in New York's Central Park and the ongoing *Over the River* project along the Arkansas River in Colorado. The later and most famous works are grand-scale environmental installations that juxtapose fabric shapes against architectural and natural forms. The Cleveland Museum of Art owns a rare *Wrapped Chair* of 1961, as well as a number of preparatory sketches for installations including the *Wrapped Reichstag* of 1994, so their appearance here offers an opportunity to examine the entire scope of this fascinating collaborative career. "Many things have changed in 45 years," says Christo. "I hope people do see that." One change has been from wrapped objects for interior display to expansive outdoor works.

"The use of fabric to create wrapping belongs to our youth, between 1958 and the early 1960s," Jeanne-Claude explains. "Already in that time we were starting on bigger ideas."

Some of the first forays into larger scale were a series of works that transformed urban retail spaces into works of art. "In 1963 to '67," says Christo, "the storefront projects married many of those elements to a different scale, a human scale where the person would be inside, or imagine himself inside the work, like architectural space. Even before the wrapped chair of 1961, there were study sketches for wrapped public buildings."

Jeanne-Claude is quick to point out that the work moved beyond the idea of wrapping very early on. “In 1962 the *Iron Curtain* project closed the rue Visconti on the left bank in Paris with metal barrels—no wrapping at all. The similarity to wrapping is that one can see beyond but not go beyond.”

“The origin of the wrapped chairs is interesting,” Christo laughs. “There were three chairs in our house in Paris. The one in the Cleveland Museum of Art was wrapped by itself. The other two were turned upside-down and stuck together, then they were wrapped. After that, we had no chairs in our house!”

“We should point out,” says Jeanne-Claude, “that the interior sculptural works are Christo alone, and the exterior works are Christo and Jeanne-Claude together.”

As the works moved outdoors and to larger scale, the process involved more and more people besides the artists themselves, and this collaboration helps shape the work, Christo notes. “*Over the River* has been going on for 15 years now, so these projects all overlap. All of the study drawings are very early sketches that just show the idea for the project. Then, as the permitting process continues, and we visit the site many times, we get a clearer sense of the light and the topography. Working with the engineers we learn more about the materials. Then we always do testing at full scale in a secret place. All of our projects are without precedent—at first we don’t know how to make umbrellas; we need to learn how to make fences. Because of the refinement that takes place in the permitting process, very often the final project is quite a bit different from the early sketch.”

“One connection between the early and later works,” Jeanne-Claude elaborates, “is what Christo defines as inner space and outer space. With the storefronts, the spaces were partially hidden. The door was covered, but the knob was exposed. The window was only partially wrapped so that the person could see inside, but could not go inside. The chair, also, is only partially wrapped. The landscape, too. As it is obscured it is also revealed.”

“The small objects,” says Christo, “are enclosed to themselves, sculptures. The outdoor works are sculptures also, but very open. It is almost impossible to see at once the whole work. You need to move past it and through it. The architectural and urban works have the same idea of scale in relation to the person.”

Their work involves collaboration with government agencies, volunteers, and contractors, but the financing of their projects is completely self-sufficient. Christo and Jeanne-Claude raise all of the money by selling early sculptural works and Christo’s preparatory drawings. The artists see these public talks as an opportunity not only to tell people about their current projects, but to engage in substantive discussion. They make a special effort to engage young people by encouraging a low student admission fee (here, the student price is just five dollars). “We can talk about all of these things,” says Jeanne-Claude. “We do 45 minutes of color slides, then one or two hours of questions from the audience. We do not answer questions about politics, religion, or generalities, and of course we don’t talk about other artists.”

“If you want to come to the talk,” says Christo, “and ask about the wrapped chairs, or the *Running Fence* or *The Gates* or *Over the River*, just come and ask the question.” 🏠



Christo and Jeanne-Claude talk to reporters in their 2005 installation *The Gates* in New York’s Central Park. Photos by CMA member Brit Stinson

© Christo, *Wrapped Chair*, 1961. Wood, fabric, lacquer paint, and ropes, 90 x 42.5 x 44 cm. Gift of Agnes Gund and Daniel Shapiro 1996.29



TICKETS

Tickets are \$35 for CMA members, \$45 for non-members, \$5 for students with ID. Buy tickets for the May 23 presentation by Christo and Jeanne-Claude by calling the Severance Hall box office at 216-231-1111 or 1-800-686-1141 or by visiting www.clevelandart.org. For information about the artists and their current projects, visit www.christojeanneclaude.net.

Parade the Circle Saturday, June 10

Parade at noon. This year's parade follows the traditional route around Wade Oval Drive and East Boulevard, but the parade will move in a clockwise direction, beginning and ending at Juniper Road. This year's parade theme is *Seny/Rauxa*—natural wisdom supporting an exuberant spirit. The museum presents the parade. University Circle Incorporated presents Circle Village—activities, entertainment, and food on Wade Oval from 11:00–4:00. For information on Circle Village call UCI at 216-707-5033.

Join the parade for \$5/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed. To be listed in the printed program, register by Sun/21 May. For parade buttons and parking privileges, register by Tue/6 June. Register for all workshops or for the parade during any listed workshop. For details, call 216-707-2483.

Basic Parade Workshops, Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30 until the parade. Artists help you make masks, costumes, and giant puppets at the parade tent site at Ford Dr. and Juniper Rd. A workshop pass (individuals \$30; families \$100 up to 5 people, \$15 each additional person) covers all basic workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates and scholarship assistance are available.

The museum presents the parade. University Circle Incorporated presents Circle Village. Sponsored by the Womens Council of the Cleveland Museum of Art with additional support from the Ohio Arts Council, Coca-Cola, and PLIDCO. Promotional support provided by 89.7 WKSU and *Cleveland Magazine*. Special thanks to Charlie's Fabrics and Distillata.

Special Parade Workshops are offered in batik and stilt dancing. A free drop-in stilt weekend is open to all. **Batik** your own parade costume or banner, Sat/May 6–June 3, 10:00–12:30; individuals \$25 with pass; fabric at cost. During **Stilt Weekend**, Sat/13 May and Sun/14 May, 1:30–4:30, Canadian stilts Brad Harley and Rick Simon give everyone an opportunity to try walking on stilts. Workshop passholders will be given priority and children must be at least 10 years old. Passholders without stilts may order them for \$40 **only** during the stilt weekend. Participants may keep stilts after safety training. Learn stilt safety, tying, and the art of dancing on stilts at **Stilt dancing for Paraders**, Sat/May 20–June 3, 10:00–12:30 (novice) and 1:30–4:30 (advanced); free with workshop pass.



2 MAY TUESDAY

Nia Coffee House 6:00–8:30 at Coventry Village Library.

3 MAY WEDNESDAY

Lecture Course Begins 10:00–11:30 at Shaker Square. *Tibetan Art*. Seema Rao, instructor. An introduction to the complex art of Tibet, with a look at the varied roots of Tibetan art along with the evolution of the art in Western and Central Tibet. \$54, CMA members \$48. Individual sessions \$25/\$15.

Art and Fiction Book Club Begins

1:15–2:45 at Shaker Square. *Empress Orchid*, by Anchee Min. \$35, CMA members \$28.

Destinations in Art Videoconference

Lecture 2:00–3:30 at Mayfield Regional and Maple Heights Regional Libraries. *Greece, part 1*. Barbara Kathman, instructor.

Film 7:00 at Case's Strosacker Auditorium. *Street Fight* (USA, 2005, color, DVD, 83 min.) directed by Marshall Curry. This gripping and suspenseful Oscar-nominated documentary chronicles the bitter 2002 mayoral race between two African American

candidates in Newark, N.J. The challenger is a 32-year-old Rhodes Scholar and Yale Law School grad; the incumbent is a street-smart four-term mayor well entrenched in New Jersey politics. "The best American political documentary since *The War Room*." —*The Washington Post*. Cleveland premiere. Preceded at showtime by Laura Paglin's *No Umbrella—Election Day in the City* (USA, 2006, 26 min.), in which councilwoman Fannie Lewis tries to resolve precinct voting problems on November 2, 2004. Program repeats on Wed/10 May.

5 MAY FRIDAY

Basic Parade Workshop Artists help you create your parade entry. A workshop pass (individuals \$30; families \$100 up to 5 people, \$15 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Chil-

dren under 15 must register and attend with someone older. Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30 until the parade. Register for all workshops or the parade during any listed workshop.

6 MAY SATURDAY

Special Parade Workshop 10:00–12:30 *Batik*. Batik your own parade costume or banner. Saturdays, May 6–June 3. Individuals \$25 with pass; fabric at cost. See Fri/5 May.

Basic Parade Workshop 1:30–4:30. See Fri/5 May.

Around Town Performance 7:30 at the Temple–Tifereth Israel. *Oswaldo Golijov: Musical Alchemy* featuring the St. Lawrence String Quartet and guests. Named "Composer of the Year" (2006) by *Musical America*, the 45-year-old Argentine composer Oswaldo Golijov has emerged as one of the leading figures in contemporary music, with a multicultural style of exuberant dance rhythms and raw emotion that connects instantly with a wide range of audiences. Golijov's compelling music comes to life at the hands of the St. Lawrence String Quartet, whom the *Washington Post* describes as "fearless musi-



LEFT: The St. Lawrence Quartet performs music of Oswaldo Golijov Sat/6 May at the Temple–Tifereth Israel.

VIVA! and Gala Around Town

The exhilarating VIVA! and Gala Around Town concert series comes to an end this May. Don't miss out! Find out why audiences rank these concerts among the most meaningful musical experiences in recent memory, as Cleveland's historic architectural gems come to life with spellbinding musical events. Of particular interest is Osvaldo Golijov's music at the stunningly beautiful Temple-Tifereth Israel, the golden dome temple in University Circle.

Visit www.clevelandart.org/perform for details on venues, directions, and parking for the entire series.

ORDER TICKETS

Call 216-421-7350 or visit clevelandart.org to order event tickets (service fee). No fee for in-person orders at Shaker Square.

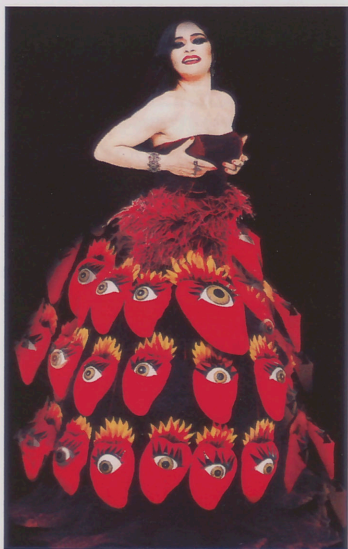
cians whose spontaneity stretches past conventional interpretation and probes the music's imaginative limits." \$34, CMA members \$29, students (with valid ID) \$10. Valet parking available.

7 MAY SUNDAY

Basic Parade Workshop 1:30-4:30. See Fri/5 May.

8 MAY MONDAY

Adult Studio Begins 3 Mondays, May 8-22, 6:30-9:00 at the Mandel Jewish Community Center. *Introduction to Drawing*. This course covers



oma @ The Temple-Tifereth Israel

Osvaldo Golijov: Musical Alchemy, Sat/6 May at 7:30. Featuring the St. Lawrence String Quartet and guests. Named "Composer of the Year" (2006) by *Musical America*, the 45-year-old Argentine composer Osvaldo Golijov has emerged as one of the leading figures of contemporary music, with a multicultural style of exuberant dance rhythms and raw emotion. Golijov's compelling music comes to life at the hands of the St. Lawrence String Quartet, whom the *Washington Post* describes as "fearless musicians whose spontaneity stretches past conventional interpretation and probes the music's imaginative limits." Integral to this alchemic event is University Circle's historic Temple-Tifereth Israel. \$34, CMA members \$29, students (with valid ID) \$10. Valet parking available.

fundamentals of drawing, touching on various techniques and materials. Work from still lifes and images of the CMA collection. Short supply list provided. Kate Hoffmeyer, instructor. \$68, CMA and JCC members \$54.

10 MAY WEDNESDAY

Adult Studio Begins 4 Wednesdays, May 10-31, 9:00-12:00 at the Mandel Jewish Community Center. *Introduction to Drawing*. This course covers fundamentals of drawing, touching on various techniques and materials. Work from still lifes and images of the CMA collection. Short supply list provided. Kate Hoffmeyer, instructor. \$90, CMA and JCC members \$72.

Lecture 10:00-11:30 at Shaker Square. *Tibetan Art*. Individual sessions \$25/\$15. See Wed/3 May.

Destinations in Art Videoconference Lecture 2:00-3:30 at Mayfield Regional and Maple Heights Regional Libraries. *Greece, part 2*. Barbara Kathman, instructor.

Singer/spectacle Astrid Hadad brings her adults-only cabaret to the Bolton Theatre Fri/12 and Sat/13 May.

oma @ The Cleveland Play House

Astrid Hadad: Provocative Acts, Fri/12 May and Sat/13 May* at 7:30. "One of the most provocative stage acts since the Weimar Republic was in bloom" —*New York Times*. Join Mexican performer Astrid Hadad on an unforgettable magical-realist cabaret journey into camp humor and song that touches upon ranchera, bolero, rumba, rock, and jazz. Hadad embodies a dizzying array of characters—helped by her eccentric wardrobe—to reflect on the sociopolitical realities of today's world. No one under 18 admitted. \$34, CMA members \$29. *Tickets for Sat/13 May performance available through the Cleveland Play House box office at 216-795-7000. Presented in partnership with the Cleveland Play House's FusionFest. See www.clevelandplayhouse.com.



Kids arrange flowers for mothers in the Womens Shelter, 11:00-1:00 Sat/13 May at the Botanical Garden.

Film 7:00 at Case's Strosacker Auditorium. *Street Fight*. See Wed/3 May.

12 MAY FRIDAY

Basic Parade Workshop 6:00-9:00. See Fri/5 May.

Around Town Performance 7:30 at Bolton Theatre of the Cleveland Play House. *Astrid Hadad: Provocative Acts*. Known for her unconventional shows where—in her syncretic style and eclectic taste—she combines ranchera, bolero, rumba, rock, and jazz, Hadad takes audiences on a magical-realist journey into music, theater, and cabaret. Presented in

Courtyard Music Returns in July



Wednesdays and Fridays beginning in mid-July

The popular free summer courtyard music series returns on Wednesday and Friday evenings this summer with favorites including Eddie Baccus, Trisha O'Brien, Ernie Krivda, and more. Details to come in the July/August magazine and online at www.clevelandart.org.

partnership with the Cleveland Play House's FusionFest. No one under 18 admitted. \$34, CMA members \$29.

13 MAY SATURDAY

Special Parade Workshop 10:00-12:30 *Batik*. See Sat/6 May.

Parade Stilt Weekend 1:30-4:30. Try walking on stilts. Canadian stilts Brad Harley and Rick Simon show you how. Free to all, priority to passholders; children must be at least 10 years old. Passholders without stilts may order them **only** during stilt weekend: \$40 (yours to keep after safety training).


Basic Parade Workshop 1:30-4:30. See Fri/5 May.

Around Town Performance 7:30 at Bolton Theatre of the Cleveland Play House. *Astrid Hadad: Provocative Acts*. See Fri/12 May. Tickets for Sat/13 performance available through the Cleveland Play House box office at 216-795-7000.

14 MAY SUNDAY

Basic Parade Workshop 1:30-4:30. See Fri/5 May.

Parade Stilt Weekend 1:30-4:30. See Sat/13 May.

 @ Case Strosacker

Elections figure prominently in feature films in May and June. The 2002 Newark mayoral election, between a buppie challenger and a well-entrenched African American incumbent, is the subject of the Oscar-nominated *Street Fight* (Wed/3 May, 7:00 and Wed/10 May, 7:00). The 2002 Bolivian presidential election found James Carville and others working for one of the candidates. The campaign is chronicled in the revealing and acclaimed *Our Brand Is Crisis* (Wed/22 June and Wed/29 June).


In addition to these two political films, May–June movies include a portrait of a 1970s gay icon (*That Man: Peter Berlin*, Wed/24 May, 7:00 and Wed/31 May, 7:00) and a double feature of 21st-century silent films (yes, you read that right), both horror movies: *The Call of Cthulhu* and



Street Fight, Wed/3 and 10.

Trapped by the Mormons (Wed/7 June, 7:00 and Wed/14 June, 7:00).

All films screen in Strosacker Auditorium on the Case Quad. There is free film parking in lots 1A and 1B off northbound MLK. Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Buy tickets at the door; advance tickets and Panorama vouchers (book of 10 \$45, CMA members \$35) at the CMA Shaker Square ticket center. Special thanks to Case.

 @ the Drive-In

May also features a special event at the Memphis Drive-In, located at 10543 Memphis Avenue on Cleveland's West Side. Peter Bogdanovich's first film, *Targets*, a 1968 Boris Karloff thriller partially set at a drive-in, will show at dusk on Thu/18 May, along with vintage shorts and trailers. Tickets (available only at the Memphis box office on the night of the show) are \$10 per vehicle. Come rain or shine!

Cinematheque Discount for CMA Members

To celebrate its 20th anniversary, the Cleveland Institute of Art Cinematheque will offer CMA members a discount this summer. CMA members will pay the Cinematheque member price (\$5 instead of \$8) for any regular film showing in May, June, July, and August. Upcoming offerings include new 35mm prints of Marcel Camus' *Black Orpheus* and Carol Reed's *The Fallen Idol* (written by Graham Greene), as well as new films like Lars von Trier's *Manderlay*. For a complete schedule, go to www.cia.edu/cinematheque. The Cinematheque is located inside the Cleveland Institute of Art at 1141 East Boulevard. Free parking is available in the adjacent CIA lot. All tickets must be purchased at the door; CMA member card required for discount; no advance sales.

16 MAY TUESDAY

Nia Coffee House 6:00–8:30 at Coventry Village Library.

17 MAY WEDNESDAY

Lecture 10:00–11:30 at Shaker Square. *Tibetan Art*. Individual sessions \$25/\$15. See Wed/3 May.

18 MAY THURSDAY

Drive-In Movie Dusk (rain or shine) at the Memphis Drive-In, 10543 Memphis Avenue, Cleveland. *Targets* (USA, 1968, color, 35mm, 90 min.) directed by Peter Bogdanovich, with Boris Karloff. An aging horror-movie star (Karloff) encounters real-life violence in the form of a psychopathic sniper. Peter Bogdanovich's first feature is a suspenseful, provocative tale of murder and the media. The film's climax finds Karloff confronting the killer at a drive-in movie theater where the actor's latest film is playing. Seeing *Targets* at a drive-in promises a singular Chinese-box vibe. Preceded by vintage shorts and trailers. \$10 per carload; tickets on sale only at the Memphis box office on the night of the show.

19 MAY FRIDAY

Basic Parade Workshop 6:00–9:00. See Fri/5 May.

20 MAY SATURDAY

Special Parade Workshop 10:00–12:30 *Batik*. See Sat/6 May.

Special Parade Workshop 10:00–12:30 *Stilt dancing (novice)*. Learn stilt safety, tying, and the art of dancing on stilts. Free with workshop pass. See Fri/5 May.

Basic Parade Workshop 1:30–4:30. See Fri/5 May.

Special Parade Workshop 1:30–4:30 *Stilt dancing (advanced)*. See a.m. listing.

21 MAY SUNDAY

Basic Parade Workshop 1:30–4:30. See Fri/5 May.

23 MAY TUESDAY

Lecture 7:00 at Severance Hall. *Christo and Jeanne-Claude* presented by the Womens Council of the Cleveland Museum of Art. \$45, CMA members \$35, students (with valid ID) \$5. Order tickets through Sever-

ance Hall, by phone at 216–231–1111 or 800–686–1141, or online at www.clevelandart.org.

24 MAY WEDNESDAY

Lecture 10:00–11:30 at Shaker Square. *Tibetan Art*. Individual sessions \$25/\$15. See Wed/3 May.

Film 7:00 at Case's Strosacker Auditorium. *That Man: Peter Berlin* (USA, 2005, color, DVD, 80 min.) directed by Jim Tushinski, with Peter Burian and John Waters. Peter Berlin, the German-born model, artist, and porn star who, with his Dutch-boy haircut, became one of the gay icons of the liberated seventies, is profiled in this new documentary. No one under 18 admitted! "Superb" –*The New York Times*. Cleveland premiere. Film repeats on Wed/31 May.

26 MAY FRIDAY

Basic Parade Workshop 6:00–9:00. See Fri/5 May.

27 MAY SATURDAY

Special Parade Workshop 10:00–12:30 *Batik*. See Sat/6 May.

Special Parade Workshop 10:00–12:30 *Stilt dancing (novice)*. See Sat/20 May.

Basic Parade Workshop 1:30–4:30. See Fri/5 May.

Special Parade Workshop 1:30–4:30 *Stilt dancing (advanced)*. See Sat/20 May.

28 MAY SUNDAY

Basic Parade Workshop 1:30–4:30. See Fri/5 May.

31 MAY WEDNESDAY

Film 7:00 at Case's Strosacker Auditorium. *That Man: Peter Berlin*. See Wed/24 May.

2 JUNE FRIDAY

Basic Parade Workshop 6:00–9:00. See Fri/5 May.

3 JUNE SATURDAY

Special Parade Workshop 10:00–12:30 *Batik*. See Sat/6 May.

Special Parade Workshop 10:00–12:30 *Stilt dancing (novice)*. See Sat/20 May.

Basic Parade Workshop 1:30–4:30. See Fri/5 May.

Special Parade Workshop 1:30–4:30. *Stilt dancing (advanced)*. See Sat/20 May.

Adult Studios

Call the CMA ticket center at least one week ahead to register. Class limit 15.

@ Shaker Square

Drawing and Painting from Life

7 Mondays, June 5–July 24 (no class July 3), 10:00–12:30.

Chinese Brush Painting

5 Mondays, June 5–July 10 (no class July 3), 1:00–3:30.

Introduction to Painting

5 Tuesdays, June 6–July 11 (no class July 4), 1:00–3:30.

Composition in Oil

7 Tuesdays, June 6–July 25 (no class July 4), 6:00–8:00.

Tapestry Weaving Made Simple: You Can't Woof until You Warp

6 Wednesdays, June 7–July 19 (no class July 5), 6:00–8:00.

Bookmaking

6 Wednesdays, June 7–July 12, 6:00–8:00.

Composition in Oil

7 Fridays, June 9–July 28 (no class July 21), 10:00–12:30.

@ The Mandel JCC

Register at the CMA ticket center

Introduction to Drawing

4 Wednesdays, May 10–31, 9:00–12:00.

Introduction to Drawing

3 Mondays, May 8–22, 6:30–9:00.

@ The Botanical Garden

Register at 216-707-2832.

Composition in Oil

4 Saturdays, June 24–July 29, 9:30–12:00.

Summer Art Classes for Children

@ Shaker Square

Thursdays, June 22–July 13 or Saturdays, June 24–July 15, mornings (10:00–11:30) or afternoons (1:00–2:30). Register now for this four-week session of art classes for ages 3–17. Students study the elements of line, shape, color, and perspective by creating their own masterpieces. Fees per 4-week session: \$48 non-members, \$40 with CMA Family membership; parent and child: \$55 non-members, \$48 with a Family membership.

Art for Parent and Child (age 3)

Thursdays only, *Mini-Masters* (ages 4–5), *Picture Picnic* (ages 5–6), *Summer Breeze* (ages 7–8), *Sun and Shadows* (ages 9–12) Thursdays only, *Sculpting Sensations* (ages 9–12) Saturdays only, *Teen Drawing Workshop* (ages 13–17) Saturdays only. **Just**

for teens: *Portfolio Prep*, 5 Fridays, June 16–July 14, 6:00–8:00. \$80, CMA members \$65; supplies \$25. This five-session Friday-night series is designed to help serious art students extend their skills and knowledge through a variety of projects, each focusing on different media and concepts. Teens must provide their own digital camera. All other materials provided.

A Special Day for Art: July 18

10:00–11:30 or 1:00–2:30. This is a ONE DAY event. Come and join us to have fun and create a project to take home! \$12 per class. *Creative Creatures* (ages 4–8) and *Kids' Printshop* (ages 9–12).

4 JUNE SUNDAY

Basic Parade Workshop 1:30–4:30.

See Fri/5 May.

5 JUNE MONDAY

Adult Studio Begins 7 Mondays, June 5–July 24 (no class July 3), 10:00–12:30 at Shaker Square. *Drawing and Painting from Life*. Interpreting the human form in oil painting and drawing is complex and rewarding. Live models in the classroom provide the ideal challenge for artists to progress in oil paint and various drawing media, including charcoal, conté, pastel, and pastel pencil. Susan Gray Bé, instructor. \$135, CMA members \$108.

Adult Studio Begins 5 Mondays, June 5–July 10 (no class July 3), 1:00–3:30 at Shaker Square. *Chinese Brush Painting*. Use a Chinese bamboo-handle brush to create stylized expressions of form, shade, and texture. Without tracing or sketching on paper, the brushwork controls the flow of ink to achieve spontaneity and freedom. Supply list available at registration. Mitzi Lai, instructor. \$115, CMA members \$90.

6 JUNE TUESDAY

Adult Studio Begins 5 Tuesdays, June 6–July 11 (no class July 4), 1:00–3:30 at Shaker Square. *Introduction to Painting*. No experience necessary. Supply list available at registration. Kate Hoffmeyer, instructor. \$115, CMA members \$90.

Videoconference Lecture 2:00–3:30 at Mayfield Regional and Maple Heights Regional Libraries. *Destinations in Art: Japan, part 1*. Joellen DeOreo.

Adult Studio Begins 7 Tuesdays, June 6–July 25 (no class July 4), 6:00–8:00 at Shaker Square. *Composition in Oil*. Balance of color, pattern, contrast, texture, and, most importantly, form can strengthen composition in oil. Whether a beginner or an experienced painter, you'll gain sensitivity to color preferences and other important aesthetic choices. Students can purchase a complete supply kit for \$60 or bring their own supplies. Susan Gray Bé, instructor. \$135, CMA members \$108.

Nia Coffee House 6:00–8:30 at Coventry Village Library.



7 JUNE WEDNESDAY

Adult Studio Begins 6 Wednesdays, June 7–July 19 (no class July 5), 6:00–8:00 at Shaker Square. *Tapestry Weaving Made Simple: You Can't Woof Until You Warp*. You don't need fancy expensive looms to weave interesting, unusual, and wonderful things. On a basic frame loom, participants explore many simple weaves and techniques involved in tapestry design and weaving. An illustrated lecture introduces sumptuous tapestries from the Middle

CREEPY SILENT DOUBLE FEATURE: *The Call of Cthulhu* (shown) and *Trapped by the Mormons* (Wed/7 June, 7:00 and Wed/14 June, 7:00).

Talks



CMA @ Shaker Square

Tibetan Art

4 Wednesdays, May 3–24, 10:00–11:30. Seema Rao, instructor. This course serves as an introduction to the complex art of Tibet. It includes a look at the varied roots of Tibetan art along with the evolution of the art in Western and Central Tibet. \$54, CMA members \$48. Individual sessions 25/\$15.

Art and Fiction Book Club

Empress Orchid, by Anchee Min. 3 Wednesdays, May 3–17, 1:15–2:45. \$35, CMA members \$28. Series includes an in-depth book discussion and presentations on art of the period.

Ages, including images from the CMA's collection, for inspiration. Barbara A. Kathman, instructor. \$115, CMA members \$90. Frame loom and all necessary materials to begin weaving \$75.

Adult Studio Begins 6 Wednesdays, June 7–July 12, 6:00–8:00 at Shaker Square. *Bookmaking*. Explore methods of bookbinding, as well as page layout and design, to create various types of books. Handmade books can be used as journals for creative writing and drawing, or as albums for preserving your photographs and keepsakes. Staff instructor. \$115, CMA members \$90; supplies \$25.

Film Double Feature 7:00 at Case's Strosacker Auditorium. *The Call of Cthulhu* (USA, 2005, b&w, silent with music track, 47 min.) directed by Andrew Leman. *Trapped by the Mormons* (USA, 2005, b&w, silent with music track, 69 min.) directed by Ian Allen. Two 21st-century silent horror films made in the 1920s-style. Both have original musical scores. The first is an acclaimed adaptation of H. P. Lovecraft's most famous story—about a young man who falls under the spell of a mysterious cult and an ancient monster. The second is a

Teacher Resource Center

The Teacher Resource Center continues to provide area educators with a wide variety of experiences and teaching tools designed to enhance curriculum in all disciplines. This summer the TRC is proud to host an exciting Summer Institute program that encourages educators to look critically at the Cleveland Museum of Art's collection in conjunction with the collections at other art institutions. These workshops are available for graduate credit. For more information or to join our mailing list, call 216-707-2477.

campy remake of a notorious 1922 British movie, about an evil Mormon mesmerist who tries to lure an innocent young woman to his polygamous compound in Utah. Program repeats on Wed/14 June.

9 JUNE FRIDAY

Adult Studio Begins 7 Fridays, June 9–July 28 (no class July 21), 10:00–12:30 at Shaker Square. *Composition in Oil*. Balance of color, pattern, contrast, texture, and, most importantly, form can strengthen composition in oil. Whether a beginner or an experienced painter, you'll gain sensitivity to color preferences and other important aesthetic choices. Students can purchase a complete supply kit for \$60 or bring their own supplies. Susan Gray Bé, instructor. \$135, CMA members \$108.

10 JUNE SATURDAY

Parade the Circle 11:00–4:00. Parade at noon. International and national guest artists join Greater Cleveland artists, families, schools, and community groups in Cleveland's favorite community arts event.

NIA Coffee Houses



CMA @ Coventry Village Library

Enjoy jazz, poetry, and open mic with Vince Robinson and the Jazz Poets, 6:30–8:30 every first and third Tuesday night at Coventry Village Library, 1925 Coventry Road in Cleveland Heights. Call 216-321-3400 for further information.

Downtown Curator Talks



CMA @ The House of Blues

Mondays, May 8 and June 12, 5:30–7:30.

Join the museum for special programs at the House of Blues! Enjoy a happy-hour atmosphere with free hors d'oeuvres, a curatorial lead discussion, and cash bar. The House of Blues Cleveland is at 308 Euclid Avenue between Public Square and E. 4th Street. On Mon/8 May hear Holger Klein, Robert P. Bergman Curator of Medieval Art, then on Mon/12 June hear Mark Cole, Associate Curator of American Paintings.

Members Reception 7:30–9:30 at MOCA. *The Persistence of Geometry*. Director Timothy Rub, curator of photography Tom Hinson, and guest curator Lowery Stokes Sims, president of the Studio Museum in Harlem. Reserve your tickets at the Shaker Square Ticket Center or online at www.clevelandart.org/tickets. No fee for in-person orders at Shaker Square. \$45, CMA and MOCA members \$35. Reservations after June 6 add \$10.

13 JUNE TUESDAY

Videoconference Lecture 2:00–3:30 at Mayfield Regional and Maple Heights Regional Libraries. *Destinations in Art: Japan, part 2*. Joellen DeOreo.

14 JUNE WEDNESDAY

Educators Academy Course Begins 9:30–5:00 at Maple Heights and Mayfield Regional Libraries. *Out of the Box and Off the Shelf: Integrating Museum Library Resources into Academic Content Areas*. This professional development program for teachers explores literacy, diversity, and technology and their connections to social studies, math, science,



Destinations in Art

Museum staff take patrons on a virtual tour of a country and its art each month in this free public lecture series. These programs are held via videoconferencing to the Mayfield Regional and Maple Heights Regional Libraries. This program made possible by a grant from the Institute of Museum and Library Services.

Wed/3 May, 2:00–3:30. *Greece, part 1*. Barbara Kathman.

Wed/10 May, 2:00–3:30. *Greece, part 2*. Barbara Kathman.

Wed/6 June, 2:00–3:30. *Japan, part 1*. Joellen DeOreo.

Wed/13 June, 2:00–3:30. *Japan, part 2*. Joellen DeOreo.

CMA in the Libraries

Much of the museum's more than 40,000 object permanent collection spanning 6,000 years of history is off view during the renovation and expansion project. In partnership with the Cuyahoga County Public Library, the museum is pleased to offer access to information about the CMA objects through reference librarians at all of the CCPL branches. Search images by artist, title of the work, genre, period, or using keywords. With help from library staff, browse the CMA Image Bank. Print search results (black and white only).

Support for CMA in the Libraries and Educators Academy is provided by the Institute of Museum and Library Services, an independent federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities.

Educators Academy

Out of the Box and Off the Shelf Integrating museum library resources into academic content areas.

Wed/14 June and Thu/15 June, 9:30–5:00 or Tue/1 Aug and Wed/2 Aug, 9:30–5:00 at the Cuyahoga County Public Library Maple Heights Regional Branch and the Mayfield Regional Branch. This professional development program for teachers explores literacy, diversity, and technology and their connections to social studies, math, science, and language arts. Graduate credit available. \$40 (no credit); \$185 (one graduate credit through CSU). Register through the ticket center. For information about CSU credit contact Colleen Simon at CSU 216–523–7142 or c.m.simon51@csu.ohio.edu.

Talks to Go

A Masterpiece in the Making Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Karen Gregg (216–707–2459) or Katherine Klann (216–707–2458).

and language arts curricula. \$40 (no credit); \$185 (one graduate credit through CSU). Register through the Ticket Center. For information about CSU credit contact Colleen Simon at CSU 216–523–7142 or c.m.simon51@csu.ohio.edu.

Gallery Talk 1:30 at MOCA. *The Persistence of Geometry*.

Film Double Feature 7:00 in Case's Strosacker Auditorium. *The Call of Cthulhu* and *Trapped by the Mormons* (2005). See Wed/7 June.

15 JUNE THURSDAY

Educators Academy Course Concludes 9:30–5:00 at Maple Heights and Mayfield Regional Libraries. See Wed/14 June.

16 JUNE FRIDAY

Teen Art Class Begins 5 Fridays, June 16–July 14, 6:00–8:00 at Shaker Square. *Portfolio Prep*. \$80, CMA members \$65; supplies \$25.

20 JUNE TUESDAY

Nia Coffee House 6:00–8:30 at Coventry Village Library.



Our Brand Is Crisis, Wed/21 and Wed/28 June.

21 JUNE WEDNESDAY

Film 7:00 at Case's Strosacker Auditorium. *Our Brand Is Crisis* (USA, 2005, color, subtitles, DVD, 87 min.) directed by Rachel Boynton, with James Carville. Carville and other American political strategists, pollsters, and PR men work to get an unpopular candidate elected president of Bolivia in 2002. Full of suspense and surprises. Cleveland premiere. Film repeats on Wed/28 June.

22 JUNE THURSDAY

Summer Art Classes for children begin, 10:00–11:30 or 1:00–2:30 at Shaker Square. See page 19.

24 JUNE SATURDAY

Adult Studio Begins 4 Saturdays, June 24–July 29, 9:30–12:00 at the Cleveland Botanical Garden. *Composition in Oil*. Spend a glorious morning painting in the Garden! Learn to balance color, pattern, contrast, texture, and, most importantly, form

to strengthen your composition in oil. Gain sensitivity to color preferences and other aesthetic choices. Perfect for a beginner or experienced painter. Susan Gray Bé, instructor. \$95, CMA and CBG members \$85.

Summer Art Classes for children begin, 10:00–11:30 or 1:00–2:30 at Shaker Square. See page 19.

25 JUNE SUNDAY

Gallery Talk 1:30 at MOCA. *The Persistence of Geometry*.

28 JUNE WEDNESDAY

Gallery Talk 1:30 at MOCA. *The Persistence of Geometry*.

Film 7:00 at Case's Strosacker Auditorium. *Our Brand Is Crisis*. See Wed/21 June.

Textile Events

Textile Art Alliance Annual Luncheon and Silent Auction

Wed/3 May at 11:30 at The Hermit Club, 1629 Dodge Ct., Cleveland. CMA's new director, Timothy Rub, speaks to the group. Silent Auction fundraiser and informal fashion show. Call 216-707-2579 for invitation information.

Nancy Crow Lecture and Book Signing

Fri/9 June, 7:00 at Dolan Science Center Donahue Auditorium, 20700 North Park Blvd., University Heights. *Quilts and Influences*. Internationally renowned quilt artist Nancy Crow discusses contemporary quilts as well as key developments and influences in her artistic career. Her new book, *Nancy Crow*, will be available for sale. Book signing to follow lecture. Parking in any lot is free. For a map of JCU, visit www.jcu.edu/

map.htm. Click on the campus map and parking links. This lecture is co-sponsored by the Textile Art Alliance and John Carroll University. Free.

TAA Quilt Workshop

Fri-Sat/9-10 June, 10:00-4:00 at the Cleveland Play House, Rehearsal Hall C, 8500 Euclid Ave., Cleveland. *Layered Work and Machine Piecing* quilt workshop with Nancy Crow. Enjoy two fun-filled days experimenting with layers of cloth. Use layering techniques to create straight lines, shapes, curves, and circles the easy way, producing several small to medium-size quilt tops or compositions. Previous sewing machine experience required. \$240, TAA members \$180. To enroll contact 440-775-3437 or taa@clevelandart.org.

Focus: Fiber 2006 Opening Reception

Sun/11 June, 1:00-4:00 at Artist Archives of the Western Reserve, 1834 E. 123rd St., Cleveland. Meet the artists of TAA's juried regional exhibition. Hours: Mon, Thu, Fri 10:00-4:00, Sat 12:00-4:00.

FOCUS FIBER: Anne L. Weissman. *Anemone, 2005*. Handprinted silk, rayon, and other fabrics; cut, layered, and densely hand-stitched



Focus: Fiber 2006 Exhibition

June 11-July 28, Artist Archives of the Western Reserve, 1834 E. 123rd St., Cleveland. This juried regional exhibition of contemporary fiber art is co-sponsored by the Textile Art Alliance and the Artists Archives of the Western Reserve.

Gallery Tours

Sat/3 June, 10:00 at FAVA, 39 S. Main Street, Oberlin, and Ginko Gallery, 19 S. Main Street, Oberlin. *Artist as Quiltmaker XII* and *Stories from the Landscape*. Gallery tour of exhibition *Artist as Quiltmaker XII* at FAVA with curator Gayle Pritchard. The group then moves to Ginko Gallery to view internationally renowned weaver Catherine Ellis's exhibition, *Stories from the Landscape*.

Library News

Did you know that work by Cleveland artist Kenneth F. Bates was exhibited in the May Show for 60 consecutive years (1933-93)? Or that Viktor Schreckengost was awarded first prizes in three May Show categories—ceramic sculpture, pottery, and watercolor? Or that Henry Keller had 296 pieces exhibited in the May Show between 1919 and 1950? These are just a few of the interesting facts to be found in the May Show database.

Work proceeds to move the library stacks to the 1916 building basement.



In addition to trivia, the May Show database is a great place to start if you have an interest in local artists or if you own a work of art with a May Show sticker and would like to know more. Did it win a prize? How much did it sell for? All this and more can be found in the May Show database created by the CMA archives. The searchable database contains artist and object information for the entire history of the May Show, 1919-93. You can search by artist or title, or view a list of all objects exhibited in a specific year or in a specific category. The database is available on the library's website at library.clevelandart.org/cma/archives/mayshow/index_basic.php.

Ingalls Library hours: Tuesday-Friday 10:00-5:00. Reference desk: 216-707-2530.

Children's Programs

The Cleveland Botanical Garden invites CMA member children to participate in their Mother's Day Blooms-To-Go program. There are many women who spend Mother's Day alone. On Saturday, May 13, Cleveland Botanical Garden is connecting children to the underserved women of the Community Women's Shelter. Children bring nature's beauty with a human touch to these ladies in the flower arrangements they create. Any child who drops by Hershey Children's Garden from 11:00 to 1:00 may make an arrangement that Garden staff deliver to the shelter in time for Mother's Day.

Remember, CMA members receive half-price admission at the Cleveland Botanical Garden now through June 30, 2006.

Offer not valid during specially ticketed events or programs. CMA members must show their valid CMA membership card to receive discount.

Free Membership Upgrades

Many companies will double your personal support to the Cleveland Museum of Art by matching your contribution dollar for dollar. These gifts can double or sometimes even triple your support to the CMA. Companies match gifts to encourage employees and retirees to participate in the financial support of the arts. Before you renew your membership this year, check with your company to see if your membership gift is eligible for a match and then include a matching gift form with your renewal. Your matching gift could actually upgrade your membership to a higher level.

If you've already renewed your membership this year, you may still be eligible for this offer. Contact your company and if your gift is still eligible for a match, please let us know! Reach the membership department at 216-707-2268 or membership@clevelandart.org.

Exhibitions



CMA @ MOCA
Linda Butler. *Armor Court with Boxes*, 2005. Chromogenic process color print, printed 2006, 50.8 x 61 cm. The Jane B. Tripp Charitable Lead Annuity Trust and gift of the artist 2006.99

ome @ MOCA Cleveland

Museum of Contemporary Art, 8501 Carnegie Avenue in the Cleveland Play House Complex

Drawn, Exposed, and Impressed
Through May 7, mezzanine.

The Persistence of Geometry
June 9–August 20, main exhibition gallery. Guest curator Lowery Sims’s engagingly unconventional survey of the CMA traces common threads of geometric expression through masterworks from around the globe and across art history.

Transitions
June 9–August 20, mezzanine. During the past year, photographers Linda Butler (color prints) and Philip Brutz (color stereoscopic transparencies) recorded the relocation of much of the CMA collection as its current building project got underway.

ome @ Oberlin

Art loans through June 4 at the Allen Memorial Art Museum of Oberlin College, 87 North Main Street, Oberlin

Four British paintings loaned for display in the Allen’s permanent collection.

ome @ The Zoo

Through August 13 at the Cleveland Metroparks Zoo, 3900 Wildlife Way, Cleveland

Animals in Art
Seven ceramics from the CMA collection join a selection of the zoo’s ceramic bird tiles by Cleveland artist and designer Viktor Schreckengost, part of a nationwide celebration of the designer’s 100th birthday.

ome @ World Art Museum

May 26–August 27 at the Beijing World Art Museum, No. 9A Fuxing Road, Haidian District, Beijing, China 100038

Monet and After: Impressionist and Modern Masterworks from the Cleveland Museum of Art
Masterworks from Cleveland’s collection of Impressionist and modern paintings inaugurate the world tour of Cleveland collections to museums around the globe. The first stop for this first show is Beijing, followed by Tokyo.



Paul Gauguin. *In the Waves*, 1889. Oil on fabric, 92.5 x 72.4 cm. Gift of Mr. and Mrs. William Powell Jones 1978.63

ome @ Locations

Allen Memorial Art Museum
87 North Main St., Oberlin 44074

Cleveland Play House
8501 Carnegie Ave.
Cleveland 44106

Maple Heights Regional Library
5225 Library Lane, Maple Heights,
216-475-5000

Mayfield Regional Library
6080 Wilson Mills Road, Mayfield
Village, 440-473-0350

MOCA Cleveland
8501 Carnegie Ave. in the
Cleveland Play House Complex
44106

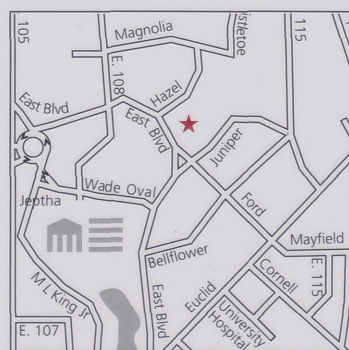
Shaker Square
13100 Shaker Sq., Cleveland 44120

Strosacker Auditorium
Case Quad between MLK and
Adelbert 44106

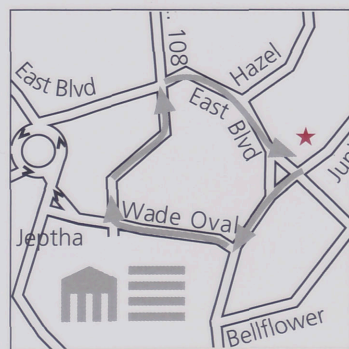
The Temple–Tifereth Israel
Silver Park
Cleveland 44106

Getting There

Maps and directions are also available on the museum website, www.clevelandart.org



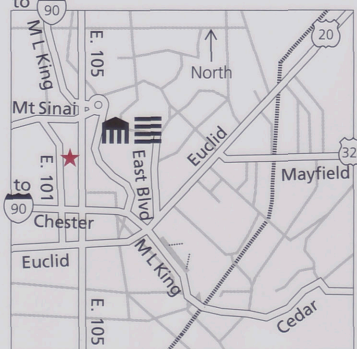
Parade tent site



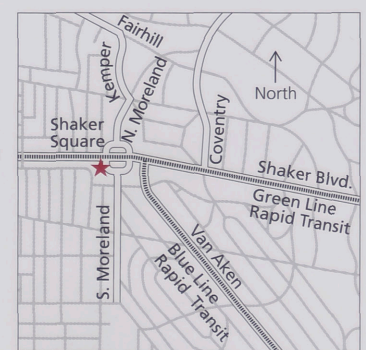
Parade route (clockwise)



Strosacker Auditorium



The Temple–Tifereth Israel



Shaker Square Studio



Cleveland Play House,
MOCA Cleveland

Education Wing Reopens Summer 2006

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

13100 Shaker Sq., Cleveland 44120
216-421-7350 or 1-888-CMA-0033
Fax 216-707-6659
Non-refundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

Museum Temporarily Closed

Education wing reopens this summer after renovation. See project updates and the latest construction photos at clevelandart.org.

Shaker Square Store Hours

Southwest quadrant near cinema
Monday-Friday 11:00-8:00
Saturday and Sunday 11:00-6:00

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Reference desk: 216-707-2530
Please call the library prior to your first visit.

All Museum Parking Lots Are Closed for Construction

Parking (most \$2/hour, max. \$8) is available nearby in University Circle.

Staff

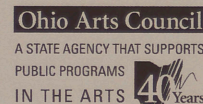
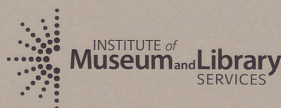
Director of External Affairs:
Donna L. Brock
Editing: Laurence Channing,
Gregory M. Donley, Kathleen Mills
Design: Thomas H. Barnard III,
Gregory M. Donley
Photography: Howard T. Agriesti,
David Brichford, Gregory M. Donley,
Gary Kirchenbauer
Digital scanning: David Brichford
Production: Charles Szabla

PARADE THE CIRCLE

Don't miss the annual festival around Wade Oval, Saturday, June 10.

THE PERSISTENCE OF GEOMETRY

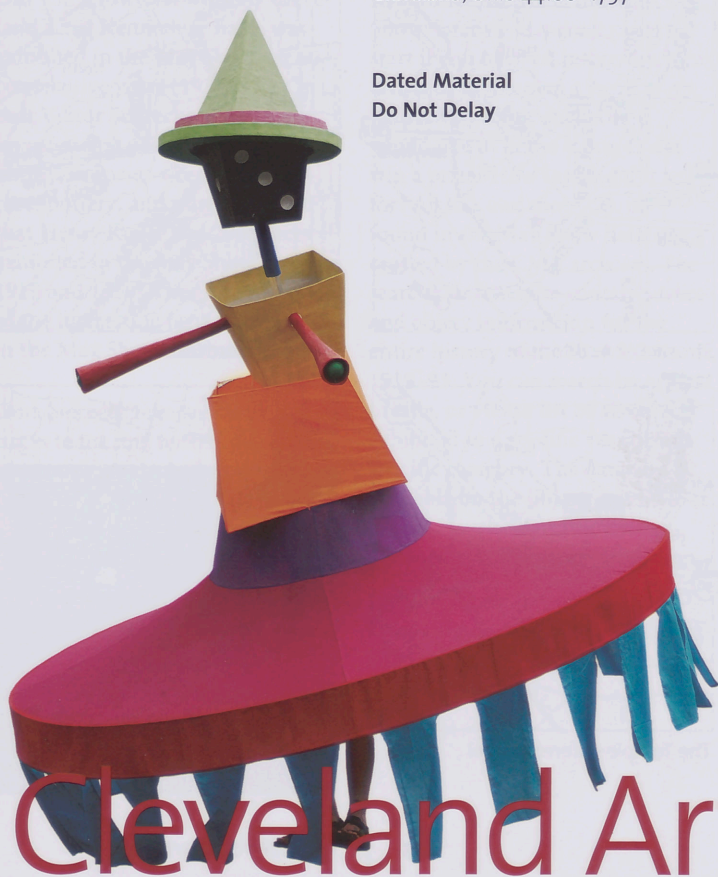
Cover: Marsden Hartley (*American, 1877-1943*). *Military* (detail), 1914-15. Oil on canvas, 60.6 x 50.2 cm. Gift of Professor Nelson Goodman 1981.83



THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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MAY/JUNE 2006